

The
Power of Innocence,
A
Favourite Ballad?

Set to Music by

SIG.^R GIORDANI.

Price 3s



L O N D O N

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THE POWER of INNOCENCE

a True Story

When first the nuptial state we join
We live the happy life of love,
But when familiar charms no more
Inspire the bliss they gave before,
Each is so dighting in his lov'd
Felt thus then that is disprov'd
Complacence flies, neglect succeeds,
Neglect disdain and hatred breeds,

'Twas 'twas a pair, who long time prov'd
The joys of love and be beloved,
At length fell out for trifling things;
From trifling anger mostly springs:
The wish to please forsook each breast,
Love's throne by baseless Rage possess'd;
Resolv'd to part they'd meet no more:
Enough! the charlats at the door

The Mansion was my Lady's own,
St John resolv'd to live in Town,
Wontings were drawn each took agreed,
Both vow'd they'd meet - recall the deed,
The charlats wait, why this delay,
The signal shall the cause display,
One hour! till the Lady come,
Dear pledge of joys she tastes no more;

The Father's Mother's darling she,
Now liv'd and prattled on each knee,
St John when rising to depart,
Torn'd to the darling of his heart,
And cry'd with a sob in his eye
Come Betty bid Mamma good by;
The Lady Trembling whisper'd "no"
Go kiss Pappa say Betty go

"The Child shall live with me the cry'd
"The Child shall Christ!" St John reply'd
Poor Betty, look'd at each by turn,
And each the starting tears discern
"O Lady ask with doct's and tears,
"Will you not live with me my dear,
"You shall," resolv'd reply'd the Child
And half suppress'd her tears, the Child,

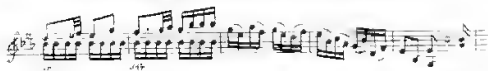
Come Betty cry'd St John "you'll go,
And live with dear Pappa I know"
St John cry'd the Lady then
Address'd the wondering child again,
The time to live with both is o'er,
This day we part to meet no more,
Thus then' here grief o'er flow'd her breast,
And thus he o'er too long suppress'd,

The Child who's tears and Chiding John's
Suppress'd Pappa, displeas'd not no,
And cry'd with all her little skill,
To forth his old reluctant will
Dress'd the happy Pappa day
Love dear Mamma, Mamma loves you
Subdu'd, the force of Manly pride,
No more his looks his heart bety'd

The tender transports forc'd its way;
They both confess'd each others say;
And prompted by the serial smart,
Breast rush'd to Breast, and heart to heart
Each clasp'd then Betty o'er and o'er,
And prov'd the bliss they felt before
Ye that have passion for a tear,
Give nature vent and drop it here.



Andante.



Self-delighting self is lov'd, first this, then that is dis-approv'd, com-

pla-cence lies, neglect succeeds, neglect dis-

dain and ha-tred breeds, neglect, dis-dain and ha-tred

breeds.

f *sfz.* *sfz.* *sfz.*

3-6 3-2 6 6 4 3

Tear thus a pair who long time prind, the love to love, to love, and be lo...

...loved, at length left out for trifling things, from trifling anger mostly springs, from trifling anger

springs, the wish to please to seek each breast, Love's thorn by baseless rage possess'd, resolv'd to part they'd

meet no more, resolv'd to part they'd meet no more, resolv'd to part they'd meet no more, resolv'd to

part they'd meet no more, Enough the Chariot at the Door, The

Rect^{vo}

T. S.

Allegretto

5

Mansion was my Lady's own, but Jem's resolute to live in Town, Writings were drawn, each

Cause agreed, both would they'd never recall the deed, both would they'd never call the deed,

both would they'd never recall the deed, The Charlot's wait, by this delay, the sequel shall the

Cause display. One lovely Girl, the Lady bore, dear pledge of Jem's the tale as

more, dear pledge of Jem's the tale no more.

6 *Larghetto Affettuoso*

The Fa her's Mother's Darling the, now life's and death on each knee, in love she is riding to the sea,

turned to the darling of his heart, turned to the darling of his heart, and cry'd with ardour in his

eye, come Mamma bid Mamma good bye, go bid Mamma good bye The lady

trembling answer'd no, no, no, No. Go kiss Pappa my Mamma go, go kiss Pappa my Mamma

go, go kiss Pappa my Mamma go.

Andante
con moto

The Child shall live with me she cry'd, the Child shall chuse Sta

Jane reply'd, poor MERRY look'd at each by turns, and each the starting tears discerns, my

Little asks with doubt and fear, will you not live with me my Dear, Yes, half resolv'd re--

T.S.

ply'd the Child, and half suppress'd her Tears she smil'd, suppress'd her Tears she

smil'd, Come MERRY cry'd her Jane, you'll go, and live with dear Pap-pa I know,

Yes, half resolv'd re- ply'd the Child, and half suppress'd her Tears she smil'd, sup-

P. b.

press'd her Tears she smil'd.

Poco
Andante

The Lady then address'd the wond'ring Child, the wond'ring Child a- gain, the

time to live with both is o'er this Day we part to meet no more, chuse then,

chuse then, here grief o'erflow'd her breast, and tears burst out too long sup-

pers'd, and Tears burst too long suppress'd,

Tell me, Tell me, the Child whose Tears and hiding join'd, suppress'd Pappa displeas'd on -

kind, and try'd with all her little Skill, to sooth his oft relenting

will. and try'd with all his little Skill, to sooth his oft re-lenting

will.

Larghetto

Do, cry'd the Lifer Pappy do, Love dear Mamma, Love dear Mamma, Mam -

- ma loves you, Do, cry'd the Lifer Pappy do, love dear Mamma

love dear Mamma, Mamma loves you, Do, cry'd the Lifer Pappy do,

love dear Mamma, do Pappy do, Mam - ma - - loves you,

The musical score is written for piano and voice. It features a complex piano accompaniment with many sixteenth and thirty-second notes. The vocal line is in a simple, melodic style. The tempo is marked 'Larghetto'. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *p* (piano). The score ends with a double bar line and a repeat sign.

The musical score is written for piano and voice. It consists of six systems of music. The piano part is on the left, and the vocal part is on the right. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

System 1: The piano part features a continuous eighth-note accompaniment. The vocal part begins with the lyrics "Pip-py love dear Mam-ma, love - dear Mam-ma, Mam-ma."

System 2: The piano part continues with the same eighth-note accompaniment. The vocal part continues with the lyrics "ma loves you, love - dear Mam-ma, love - dear Mam-ma."

System 3: The piano part continues with the same eighth-note accompaniment. The vocal part continues with the lyrics "ma, Mam-ma - loves you, Mam-ma loves".

System 4: The piano part continues with the same eighth-note accompaniment. The vocal part continues with the lyrics "you." followed by a double bar line.

System 5: The piano part continues with the same eighth-note accompaniment. The vocal part continues with the lyrics "you." followed by a double bar line.

System 6: The piano part continues with the same eighth-note accompaniment. The vocal part continues with the lyrics "you." followed by a double bar line.

12 DUE TIO

And did the fountain of Manly Pride,
 As more his looks his heart betrays, the tender

Poco Andante

The tender transports told its way, they both confided each others way, and
 transports tender transports told its way, they both confided each others way, and prompt- ed

prompted by the so- cial spirit, Breast rush'd to Breast, and heart to heart,
 by the so- cial spirit, Breast rush'd to Breast, and heart, and heart to heart,

Breast rush'd to breast, and heart to heart, breast rush'd to breast, and heart to heart, each
 Breast rush'd to breast, and heart to heart, breast rush'd to breast, and heart to heart, each

clasp'd their hearts o'er and o'er, and provid' the bliss they felt be, for, Ye that have passion for a Tear,
 clasp'd their hearts o'er and o'er, and provid' the bliss they felt be, for, Give

Ye that have passion for a Tear, give Nature vent and drop it
 Nature vent and drop it here Ye that have passion for a Tear, give Nature vent and drop it

here, ye that have passion for a Tear, give Nature vent and drop it here, give Nature
 here, ye that have passion for a Tear, give Nature vent and drop it here, give Nature

vent and drop it here, and drop it here.
 vent and drop it here, and drop it here.

Finis

London. Feb: 12th 1753.

Rec^d of Mr John Preston the sum
of Ten Pound Ten Shillings in full for my
Composition, and Property on an English
Ballad, Call'd The Power of Innocence.
and by this and for this Consideration
I give up to Mr John Preston all my
Right on the above Ballad. as the
Author of it. Thos: G. Smith